

THE DEAD SOLDIER.

Translated from the German of J. G. Seidl, by R. Frohock.

The most precious tears are those with which Heaven bedews the unburied bier of a soldier.

Oliver Goldsmith.

Upon a distant war-worn field,
In death a soldier sleeps,
Unnumbered, overlooked—no page
His noble record keeps.

And Generals, with cross and wreath,
Ride by him up and down,
Nor think that he who bravely fell
Is worthy of a crown.

For many a hero falls the tear,
Or an anxious quest is heard;
But for that fallen soldier
Is neither tear nor word.

There sits, at fall of evening,
In his home far off the plain,
A father full of anxious dread,
And says—"I ten' hem's sham!"

There sits a weeping mother,
And sobs along—"Behold, Heaven!
To us he has announced himself,
The clock stopped at eleven!"

A maiden pale, with stony gaze,
Looks through the twilight dim:
"And is he far away and dead?
My heart ne'er turns from him!"

Three souls, with deepest anguish filled,
Lie low to Heaven command,
For him who far away lies slain,
The sojourner and the friend.

And Heaven those heart-bent tears doth take
Upon a clouded breast,
And bears them to the distant field
Where the soldier lies at rest.

And pours them from the cloud as dew
Upon the hero slain;
That he no more unwept may lie
Upon the distant plain.

Gossip About the Opera in Paris.
A Few Facts Concerning the Grand Opera in Paris, and the Salaries of the Artists, is the title of a recent article in the *New Berliner Musik-Zeitung*, which is condensed by *Deight's Journal of Music*.

"The first managers were the Abbe Perrin and Cambert, the composer associated with Marquise de Montespan, in their first occupation, was the mechanist. At the end of twelve months, during which the managers cleared one hundred and twenty thousand francs, the management was taken from them and given to Louis, Musical Director to Louis XIV. Lulli died quite as well as his predecessors, for he made a fortune of eight hundred thousand francs in fifteen years. He was succeeded by his son-in-law, Franche, who leased the speculation to several capitalists, from whom he afterwards took it back. By the King's command, the Dauphin's Master of the Horse was received into partnership with him in the year 1688. But the new-comer ruined him. The enterprise again passed to Franche, who was ruined, and then once more reverted to Franche, who was again unable to retain it. The King, who had himself hitherto been the principal director of his musical amusements, was so little edified by these continual changes that he entrusted the management to the chamberlain of the palace.

"Matters then became involved in good earnest. The Due d'Actin, brother of the Marquise de Montespan, was appointed stage manager, but soon resigned the post. In 1723, a composer of the name of Desouches obtained the management, and disposed of it for the sum of one hundred and twenty thousand francs, to a Mr. Gruber, who was ruined, however, deprived of it by a temporary resolution of the Council of State, and his previous partners, the Count Saint-Gilles and the President Lebed, became his successors, but after the lapse of ten months were sent into banishment. In 1732, Prince Dauphin was Head Royal Inspector; in 1733, Captain de Thuret obtained Gruber's patent, and in eleven years was ruined in health and fortune. In 1734, Berger entered upon the management with the same result.

"Next came M. Treffontaine, who in sixteen months left the manager's room to the Bastille. By royal command the municipality now paid the expenses of the troublous times. In the year 1775 the Grand Opera received for the first time a subscription of eighty thousand francs, an enormous sum for the period, yet, after a twelve-month's trial, the manager, Dr. Vismis, would not retain the office. In 1780 Louis XVI again leased out the theatre to the municipality, and Berton, the composer, became manager. In 1790 the municipality again undertook the burden, and in 1792 Franche obtained the patent for thirty years. He was, however, deposed no later than in 1793, and replaced by a committee consisting of the most violent *sans culottes*. Danton, Heber, Henrion, etc., were now to be met with, and the scenes once frequented by crowds of elegant gentility.

"One evening after Lainéz had sung a patriotic ode—a man, who had been talking upon the stage to the chieftains of the Revolution, went up to him and said good-humoredly, 'Citizen, your ode is worth nothing. I know you did not write it, but I advise you, for the future, before offering the nation such stupid trash, to show it to me; I will act as censor.' 'Yes,' observed one of the choristers present, 'and our good-natured censor knows all about slandering and cutting.' Lainéz afterwards learned that his critic was the Executioner of Paris, who spent his spare time at the Opera. The affrighted artist then perceived the hidden meaning of the chorister's words.

"After the Reign of Terror, a manager was again appointed. During the Consulate, the Grand Opera was placed under the supervision of the Protect of the Palace. In 1807, the High Chamberlain was director of the theatres, and Picard manager, which he continued under Louis XVIII also. In 1821 Habenbeck was manager under the Chief Intendant and Minister of the Royal Household, Count de Blacas. After the revolution of July, the opera was made a private undertaking, and M. Veron became manager. In 1833 he gave up his place to M. Duponchel, and retired a millionaire. (It was during his management that 'Robert le Diable' and 'Les Huguenots' were produced.) After Duponchel came M. Napoléon Bonapart, who, in seven years, contracted debts to the amount of 13,000 francs. Duponchel then again undertook the management with M. Nestor Roquemont. The latter remained as sole manager after the events of 1848.

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